



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 03 Issue: 06 Jun 2022

Poetry Schools of Uzbek Folk Stories

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Received 22^h Apr 2022, Accepted 20th May 2022, Online 17th Jun 2022

ANNOTATION

The article examines the process of development of the poetic schools of the Bakhshi of Tashkent and the Ferghana Valley. The definition of the concept of "bakhshi" and its place in the Uzbek folk art is given. At the same time, in the course of the study, we will talk about representatives of Uzbek epic creativity. The significance of Uzbek dastan creativity as a tool for educating contemporaries in the spirit of high humanism is determined.

KEYWORDS: bakhshi, dastan, qalandar, madakh, okin, okhun, sannovchi, terma, halfa, shair, poetic school, yuzbashi.

Dastan art is a unique phenomenon of Uzbek folklore. The creators of dastan creativity are called differently among the people: bakhshi, shair, okin, okhun, sannovchi, yuzbashi, halfa. The definition and introduction into scientific use of the concept of "dastan creativity" in Uzbek oral creativity was a great success for folklore. In accordance with this, it became natural to identify dastan schools in Uzbekistan, such as the Kurgan, Bulungur, Sherabad, Khorezm and a number of others, the poetic schools of the Bakhshi of Tashkent and the Ferghana Valley that have not yet been fully studied.

One of the researchers of Uzbek folklore Kh.T. Zarifov writes that the word "bakhshi" comes from the Mongolian and Buryat "bakhsh", which means "teacher". [8, P. 65-88.]

In the singing and transmission from generation to generation of folk dastans, the main place belongs to bakhshi. He is the creator, keeper and bearer of the epic tradition; an artist of the word, a musician who knows many folk melodies and motifs, and sometimes a composer and improviser.

Poetry schools began to appear when the vital need, the people's interest in dastan creativity, combined with the activities of talented bakhshi.

The features of schools are determined by the era and the geographical environment in which they originated. All this entailed a difference in their orientation, repertoire, manner of performance and musical accompaniment. It seems tempting to assume "...that rhythmic speech, before the emergence of writing, always sounded accompanied by uncomplicated music" [11, P. 143-145].

For example, the daughter of the great Uzbek storyteller Islam Shair writes that her father did not like it when his songs were recorded. He lost the gift of a singer.

The study of the Uzbek traditions of storytelling shows that bakhshis, depending on the degree of assimilation of the epic repertoire, their creative attitude towards it, the level of mastery of it, are divided into two groups: non-professional and professional storytellers.

Non-professional narrators do not know the full text of dastans and sing only excerpts from them or terma. Possessing the gift of a singer-songwriter, they did not receive a special professional education, they did not go through the school of a certain mentor.

As folklorists noted, “the preparation of folk storytellers takes place in three stages. At the first stage, the student memorizes some passages of the dastan, that is, terma; at the second stage, he independently sings some dastans; at the third stage, he becomes a bakhshi (narrator)” [10].

He himself can not only sing dastans, but also compose them. On the territory of present-day Uzbekistan, until the middle of the twentieth century, there were poetic schools where storytellers were trained. These schools were located in the teacher's house.

So far, we do not have a complete history of the schools of dastan creativity, because “due to the lack of information about the traditions of Uzbek dastan creativity in the historical works of the past, we do not know when the foundations of these schools were laid. There is reason to believe that they exist on the territory of many centuries” [11, P. 143-145].

Individual representatives of Uzbek epic creativity earned fame already in the 15th century and drew attention to themselves: Lutfi, Alisher Navoi, and others. This shows that it would be more correct to look for the roots of Uzbek bakhshi poetic schools in more ancient times, which we assume.

One of the bakhshi schools concentrated on the territory of the present Navoi region, in the kishlak Kurgan of the Nuratepa district.

Thanks to the diligent work of Uzbek folklorists, the names of prominent representatives of the Kurgan folk poetic school have been established.

The glory of the representatives of the Kurgan school of storytellers spread far beyond the borders of Uzbekistan and attracted many followers.

Each poetic school differed from each other in the manner of performing dastans or terma. For example, for representatives of the Kurgan poetic school, the cycle of dastans "Gor-ogly" occupies a leading place.

The second poetic school is the Bulungur school, headed by Amin Bakhshi (XVIII-XIX centuries). The last representative of this school was Fazyl Yuldash oglu (XX century). Representatives of this school, along with the heroic epos and dastans of the cycle "Alpamysh" and "Rustamkhon", performed the dastans "Gor-ogly" with great skill.

Academician V.M. Zhirmunsky writes: “The Bulungur school was especially famous for its performances of the heroic Alpamysh, Nurata school for its performance of folk novels. Accordingly, both the style of the novel and its execution differed: the former is more strict and traditional, the latter is lyrical and original, corresponding to the romantic nature of the plots” [7, P. 209].

It is known that the enthusiasm for the heroic dastans of the representatives of the Bulungur school of storytellers largely determined the interest in them among the people. The fame and place of this school in Uzbek dastan creativity can also be judged by the following facts: the famous Amin Bakhshi (XVIII century) once performed the dastans of the heroic cycle "Alpamysh" for three months and was recognized as an unsurpassed master of the art of hyperbole, and major representatives of the Kurgan dastan school Jumanbulbul and Jassak came to Bulungur to improve the performance of the Alpamysh dastans.

The third poetic school is the Sherabad school of Southern Uzbekistan. Sherabad bakhshis also constantly continued the traditions of oral art and, in their repertoire and style of performance, have much in common with representatives of other schools. However, they also have their own unique features. For representatives of this school, the dastan "Allanazar Alchinbek" occupies a leading place.

In the village of Kulbakan (Ferghana Valley) until the middle of the 19th century, there was also a school of folk narrators. The founder of the school was a native of Mizekal (Samarkand) - Bekjan bakhshi. Arriving in the village of Kulbakan, he stayed there to live forever and brought up a number of bakhshis.

The fourth poetic school is the Khorezm school. Representatives of these schools were distinguished by the fact that although they sang dastans, they did not have the term terma. Some of their dastans are absent in other poetic schools.

In the works of modern representatives of poetic (dastan) schools, attention is also drawn to moments such as the relationship between the teacher and the student, the epic repertoire, the personality of the bakhshi and the responsibility of performance, tradition and improvisation, the power of the artistic word and auxiliary means.

At the same time, the ratio is of great importance: dastan - performer - individual method, lyrical digressions expressing aesthetic principles, the views of performers, their creative contribution to folk dastans.

There were also religious poetic schools. One of these schools was located on the territory of the present Samarkand region in the village of Juma. Representatives of this school sang only religious dastans and termas. The last representative of this school lived and worked at the end of the 19th century, and unfortunately, the repertoires of the storytellers of this school have been little studied by folklorists.

Scientist A.L. Troitskaya wrote that "until the beginning of the 20th century, there were special schools in Central Asia where qalandars and maddakhs were trained. They sang religious songs" [9, P.191-223.]. Qalandar is a professional performer of religious songs, while madakh is a non-professional singer. The center of such schools was Samarkand, and in the cities of Khiva, Bukhara, Kabul, Kashgar there were branches of these schools. After the students of these schools successfully passed the exams, they were given a label indicating that they could practice singing.

A connoisseur of Russian folklore and ethnography P.G. Bogatyrev writes that the main Russian religious songs were sung by vagabonds, cripples and poor people who united in one collective.

One should not exaggerate too much the personal, individual contribution of the narrators of poetic schools, because this excludes the main feature of folklore - collectivity. Some scholars deny the role of poetic schools in the formation of storytellers.

The bakhshi community, their creative mutual influence is one of the brightest pages of friendship and brotherhood of peoples. Recognition of singers of one nationality by another people, knowledge of each

other's language, poetic competitions, widespread in the tribes and nationalities of Central Asia, have existed since ancient times.

Until the beginning of the 20th century, some Western scholars denied the very existence of Uzbek poetic schools. Only thanks to the great painstaking collective research activity of Uzbek and Russian folklorists, the repertoires of folk storytellers were studied.

Despite the fact that poetic schools differed from each other in repertoire and manner of performance, their ethnography is the same. Folklore and ethnography are historical processes that are interconnected. Both of them are traditional.

But, unfortunately, with the development of radio, television, cinema and other media, poetic schools disappear. Now there are no great storytellers who have a great gift. Poetry schools remained only in the territory of southern Uzbekistan and the Khorezm region, and even then they specialize in the performance of terma.

Therefore, it is necessary to study the repertoires of these schools, collect and publish them, give storytellers the opportunity to speak on television and radio, and organize festivals of folk storytellers on a global scale. This is a measure of the gradual slowing down of the disappearance of poetic schools. Uzbek dastan creativity, faithful to the traditions of the people, acquires a new life as a tool for educating contemporaries in the spirit of high humanism.

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